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RAY LEWIS

Editor and Managing Director

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October 6th, 1928

"The Talk of the Industry"



RAY LEWIS

THOSE who are zealously behind the movement to popularize Motion Pictures with dialogue, are doing more to advance the production of Motion Pictures in foreign countries than Film Quota Bills, High Tariffs, and legislative restrictions could ever have accomplished.

Let us single out France, Germany, Austria, Hungary, Japan, India, China, Spain, Italy, etc., etc., any country which has a language of its own; and which language is not English.

In considering the Motion Picture with dialogue, producers and distributors are under the impression that they are protected in the foreign field by furnishing for this field a film without a dialogue, a synchronized film with its sound effects which will satisfy the public's interest in the talking film novelty as it has become associated with our screen.

It is my contention that synchronized films will not satisfy a public in foreign countries which has had its appetite whetted for Motion Picture Musical Comedies, or Motion Picture Dramas; and to capitalize the interest which the American Film Industry has created in films with dialogue, home production of films in the various countries mentioned will be introduced, pictures will be presented with dialogue, in the language of the country in which they are produced; and through this medium the production of films in foreign countries will be augmented and stimulated.

Which picture will outstrip its competitor in securing trade? The synchronized American film, or the film which speaks the language of the people, in the country it has been produced?

Let us take Quebec for instance. Will the picture made in France, with a French dialogue prove a greater attraction than the silent, or synchronized American film, or the American Film Drama with its dialogue in English? Distributors have found it necessary and profitable to give Quebec French titles in the silent films. They have educated foreign countries to desire titles in their own language. Making foreign titles and making foreign conversation involves a great difference in expenditure, not considering the other complications. There is a safety margin in keeping to music and song.

Most operas are sung in French and Italian, occasionally in German and Spanish; and these have become popularized in these languages in English speaking countries. But your opera crowd belong to the rich who desire to be cultured musically, and the poor intelligentsia who have among their number students and devotees at the shrine of music and song. Will the Motion Picture fans accept songs in foreign language, or will the songs introduced into films have to suit the individual language of each country wherein they are released? To reproduce the songs which are sung in a production in several languages is not so difficult a feat from the singer's angle.

Most singers study languages, and even if they cannot talk the language, they can sing it, the voice covering over the defects of accent.

For the American Film Industry to create a new interest, without recognizing the results of its creation, would be as unwise as it would be unbusinesslike. It would precipitate the American Film Industry into a market condition whereby it would be obliged to confine its distribution sales to its own country; and the countries in which English is the universal language.

America is to have its greatest competitor in the English speaking countries, outside of the United States, in Singing and Talking Films, for with the steady improvement in British production, and the advantages which London and Europe can give English production, by way of singers, musicians, by way of players with dramatic ability, and voices which will register histrionically in Motion Picture Dramas, America will have great need to conserve her energies towards the preservation of her foreign trade; if she continues to make Talking Films "The Talk of the Film Industry."

Ray Lewis

Ray Presents

YOU REMEMBER the line in the "Two Black Crows," following a musical effort by one of the "crows?" His partner replies, "even if that was good I would not like it."

That's the way I felt when I read a story called "Two Telegrams," in the Toronto Evening Telegram of Aug. 15th attributed to "Ray Lewis."

AS IT HAPPENS, the story is what is termed in our classics of the screen, "rotten," and since everything I write is good (I am admitting it) the "rotten" story offends my vanity; and incidentally excites my curiosity, who is this "Ray Lewis?"

I had an idea when God finished making me, that He thought one of my kind (at a time at least) was enough for the Kingdom of Earth.

THE TORONTO Evening Telegram's short story editor informed the writer that the story was purchased from the Wheeler Syndicate of New York, but on writing this Syndicate, the information came through that it had no record of having sold any such a story to The Evening Telegram of Toronto, nor had they an author by the name of "Ray Lewis," on their books.

Following up the matter further, The Evening Telegram of Toronto insisted the story had come through the Wheeler source; and finally I received a letter from this agency that they had sent the story on, which was submitted by a man by the name of "Ray Lewis," but they had no idea where this man lived.

OTHERS may believe them but I don't. However, if anyone happens to hear of this Mr. Ray Lewis, please let me know. Someone may tip "Variety" off, and I shall be headlined, "True Sex of Ray Lewis Discovered," "Mr. in New York and Mrs. in Toronto," "Great Sex Sensation in the Industry," "Spotlight Turned Upon Double-Sexed Personality, Mr. or Mrs. Ray Lewis, Which Is It?" When honest to God, I'm a woman!

I AM in receipt of a letter from J. Leon Patenaude, President of The Province of Quebec Theatre and Cinema Owners Assoc. Our readers will remember the splendid public statement, which was made by Monsieur Patenaude; published in The Digest issue, Sept. 15th.

Monsieur Patenaude was one of the

leading theatre owners to protest against the Taschereau Children's Prohibitive Theatre Bill in the Province of Quebec.

The letter as follows:

**THE PROVINCE OF QUEBEC
THEATRE and CINEMA
OWNERS ASSN.**

October 1st, 1928.

Miss Ray Lewis,
Editor and Managing Director,
Canadian Moving Picture Digest,
Toronto, Ont.

Dear Madam:—

I have read with great interest your article entitled: "Quebec Exhibitors' Great Fight" published in the Canadian Moving Picture Digest of the 15th September, 1928.

The article shows that you have made a thorough study of the question of "Children's Law" in the Province of Quebec.

I appreciate the position you take regarding our industry and I am entirely of your opinion, viz: that it is equal to any other industry in Canada and that the men who direct it are clean and upright businessmen.

I wish to add a word of thanks for the space given in your "Digest" for the reproduction of my interview, although, allow me to point out, my name is J. Leon Patenaude and not "Jules Patenaude."

Believe me,

Yours very truly,

J. LEON PATENAUDE,
President.

JOVIAL "Pete" Woodhull, President of the M. P. T. O. A., visited Toronto Tuesday and Wednesday of this week to confer with the committees making the final arrangements for the Toronto Convention of the M.P.T.O.A. beginning Tuesday, Oct. 16th, and continuing until Thursday, Oct. 18th.

To Mr. Woodhull is assigned the honour of toastmaster at the banquet being arranged for Wednesday evening. Those who know "Pete's" witty tongue of speech, and his ever-ready facility for repartee know that with "Pete" in charge, there will at least be a flow of wit, regardless of whatever else may have a tendency to flow.

M.P.T.O.A. Invites A.M.P.A. Speaker "Exploitation" Topic of Address at Convention

President R. F. Woodhull, in behalf of the Motion Picture Theatre Owners of America, has requested the A. M. P. A. to send a member to speak on "Exploitation" before the Ninth Annual Convention of the Exhibitors' organization, which will be held at Toronto in October, President George Harvey announced at the meeting of the Associated Motion Picture Advertisers held at the Paramount Hotel on Thursday, September 27.

East and West Confer On M-G-M Production

A party of officials of the Metro-Goldwyn-Mayer studio in Culver City arrived in New York recently for an important conference with New York executives on forthcoming productions. The party includes: Al Lewin, assistant to Irving Thalberg, who is in search of play and story material; Joseph Cohen, production manager, and Edward Brophy, his assistant; Pete Smith, Studio Publicity Manager, who will confer with Howard Dietz on forthcoming promotion plans; and Joseph Rapf, manager of the wardrobe department, who is looking for new fashion ideas.

The inauguration of production in the East in the Cosmopolitan studios, recently taken over by Metro-Goldwyn-Mayer, will result in more frequent meetings of West and East Coast officials of the company.

Melville Brown to Direct Booth Tarkington's 'Geraldine'

Melville Brown, former stage director, who has been directing for Universal during the past year, has been signed by Pathe to direct "Geraldine," Carey Wilson's adaptation of Booth Tarkington's story which will be supervised by Paul Bern, being his initial production at the Pathe Studios in Culver City.

Eddie Quillan, following his characterization in "Show Folks," again plays an actor in "Geraldine."

Phil Reisman Reports Two Coast Circuits Pathe

Phil Reisman, general sales manager of Pathe, reports two California theatre circuits signing this week, 100 percent, for the 1928-29 product. L. W. Weir, Western Division Sales Manager, and M. E. Cory, Pathe branch manager, in San Francisco, signed up the George Mann Circuit with houses in Eureka, Arcata, Fortuna, Ferndale, Uliah and Fort Bragg. Frisco Branch Manager Cory is also responsible for the closing of a deal with the National Theatre Syndicate houses in San Jose, Stockton, Modesto, Madera, Lodi, Woodland and Marysville.

Eddie Loughton Reception On Arrival at Hamilton

Eddie Loughton, Master of Ceremonies, Tivoli Theatre, Hamilton, was given a most cordial reception when he arrived from Detroit. A parade through the city in automobiles and a bouquet of roses, made "Eddie" feel like a regular Barnum.

TORONTO THEATRES

UPTOWN — Manager, Nelson Shea — "Two Lovers" with Vilma Banky and Ronald Coleman — United Artists. Class A. Baroness Orczy's fascinating tale "Leatherface," dealing with the Spanish conquest of Flanders, adapted for the screen, makes "the picture beautiful" for lovers of romance and adventure in a glamorous setting. This is a story of love and intrigue, with an unscrupulous Spanish Duke in control, intent on consummating the pillage and massacre of the City of Ghent. His beautiful niece is betrothed to a Spaniard, but to further his villainous schemes, she is married to the son of the High Bailiff of Ghent, as an outward semblance of Spanish friendliness, but in reality to trap the husband in some treasonable act, an excuse for a massacre of the city; and for which service she is to be freed from her husband and permitted to marry her Spanish lover "Ramon." Lenora is innocent of the intrigue elements of the marriage, deeming that the Spanish-Flemish union is to further cement peace. It so happens that the husband bestowed upon Lenora, "Leatherface," friend of the Prince of Orange; now in hiding in his country, and this "Leatherface," in a duel, kills "Ramon," whom Lenora loves. The wooing of "Lenora" by her husband furnishes the love episodes, while the exploits of "Leatherface" in shielding his "Prince of Orange" from being taken by the Spaniards his betrayal by "Lenora" furnishes the thrills. The picture presents just the right setting for the fascinating charm of Vilma Banky, and the wholesome good looks of Ronald Coleman, the respective lovers involved. Vilma Banky as "Lenora," furnishes not only visions of feminine loveliness, but histrionic ability, acting with intelligence which is unique where so much beauty has been bestowed. The costuming gives Vilma a captivating frame; and she at times looks as if she stepped down from the canvas of a portrait of a Spanish Lady. Ronald Coleman as "Leatherface" is such a restful artist, one knows that he will never "saw the air with his hands," nor "tear a passion to tatters," besides Coleman has the easy facility in gentlemen roles, of looking and acting like a gentleman. Noah Beery as the Spanish "Duke Azar," nearly disguised himself, but when I saw the narrowing of that eye. I knew that

here was Noah Beery, although I had been too late to note the cast, here was that damn fine actor, who always made a part important regardless of its size. Nigel de Bruier as the Prince of Orange was an excellent type, and made his part remembered, although it was only a bit. Paul Lucas as Ramon De Linea was good. Fred Niblo directed a spirited picture, delicate in its romantic episodes; and with a knowledge of the values of dramatic light and shade. "Two Lovers" would grace any programme, in any theatre.

LOEW'S — Manager, Jules Bernstein — "The Cameraman," with Buster Keaton — Metro-Goldwyn-Mayer. Class A comedy. The fun waxed so merry that Buster nearly busted the ribs of his audience. One woman became hysterical, and it looked as if Buster would stop the show, but when some friends near her, began to fan her, she came too, but had to be advised to control her laughter. It was hard on her and on us, for between her shrieks of delight and Buster's antics, we all were in need of laughter control. Buster is the whole show and then some. As a tin-type photographer, he is promoted to a Metro-Goldwyn-Mayer News Cameraman. (I bet my friend Howard Dietz had something to do with that M-G-M News angle.) The bathing pool scene, the Tong War in Chinatown is enough fun for any comedy, but these scenes are but a few, in a succession of rare situations, conceived and manipulated but for one purpose, laughter in which they delightfully succeed. Clyde Bruckman furnished good story material, while Edward Sedgwick directed, the picture however showing in numerous of its uproariously funny scenes, that Buster's funny bone was in action. Marceline Day as the girl of Buster's choice looked pretty enough to be ornamental to the picture. We've had Buster in several good comedies, but believe me, boys, "you ain't seen the half of it," until you see "The Cameraman."

PANTAGES — Manager, Fred Shafer — "Wild Geese," with an All Star Cast — Tiffany-Stahl production. Released by Canadian Educational. Class A. We reviewed this story in its Canadian setting some time ago. Time has not staled our former impression, "Wild Geese" is a fine virile production. Full of the

"sacred entrails," more vulgarly called "guts." Belle Bennett does great work and the cast, every mother's son and daughter of them are strong characterizations. You can't go wrong if you follow "Wild Geese."

SHEA'S HIPPODROME — Manager C. J. Appel — "Heart to Heart," with Mary Astor and Lloyd Hughes — First National. Reviewed next week.

LOEW'S — "Loves of an Actress," played this theatre week of Sept. 24th, starring Pola Negri — Paramount. Class B plus. Pola does very fine work in this adaptation of the life of the "Divine Rachel," the actress. Whether the story holds a sufficient interest for this modern age, which has no recollection of "Rachel," nor a great passion for the drama, is a query. The production is beautifully staged. A Frenchman informed me that the Comedie Francaise, in Paris, has never been known to have an orchestra. The picture reveals one very much in evidence. Which may not be important as an important factor, but still it is a detail which deserves consideration. Ernest Vajda as the author of the story shows the actress, surrounded by many lovers, but loving only one, a French attache with portfolio, to be stationed at St. Petersburg. Pola has to give him up to shield him from the scandal of her many amours, a situation brought about through the jealousy of one of her lovers, who happens to be a publisher, and to whom "Rachel" wrote some Saphonic epistles. (The moral, never write all you know to a lover who happens to be a publisher.) Parting from the one real love, breaks "Rachel's" heart and Spirit. Personally, I think there are too many death scenes in this picture, but this criticism might be directed towards Shakespeare's greatest tragedies, where at the end of a play, the stage is strewn with corpses. Your public will vote this one of Pola Negri's best ones; and its appeal will depend on the mood of the audience. Rowland V. Lee gave the story excellent direction.

Toronto Distributors Call On Hon. J. D. Monteith Ask For Censor Vacancies To Be Filled

The Toronto distributors called in a deputation, on the Hon. J. D. Monteith, Provincial Treasurer of Ont., asking that the two Censor Board vacancies be filled, and that a county judge be appointed to which an appeal could be made on the matter of bonded pictures.

Gaumont British Profits About 2 Million Dollars

Gaumont British Picture Corporation Ltd., through its directors, has announced that the profits of the corporation and its subsidiaries to March 31st, 1928, including profits prior to incorporation, total £412,344, 18s, 7d, or approximately two million dollars. A dividend of 6 percent will be declared on ordinary shares.

Betty Balfour Registers Success In "Paradise"

Carried Shoulder High Across Vestibule of Theatre, Followed By Cheering Crowd

"Paradise," British International picture, was released at the London Hippodrome, where it registered a decided success.

Betty Balfour and Denison Cleft, producer, together with Alex D'Arcy, leading man, occupied a box at the opening performance; and when the audience inspired to give vent to their cheers at the end of the picture, discovered Betty Balfour through the aid of a spotlight, arranged with showmanship vision, the cries of "speech, speech" rang throughout the auditorium, and Betty carried upon the shoulder of a stalwart admirer, was thus photographed by a waiting press.

Denison Cleft was also the recipient of an ovation.

Hon. Walter M. Marks Distinguished Visitor

Chairman of Royal Film Commission of Austria Looks Us Over

Toronto had a distinguished visitor in the person of The Hon. Walter M. Marks, Chairman of the Australian Royal Film Commission; and father of the Quota Bill for that country.

The Honourable W. M. Marks visited the offices and laboratory of the Associated Screen News in company with Col. John Cooper of Toronto; and expressed himself as agreeably impressed with the Industry's status and condition here.

He will visit England, returning to the U. S. early in November, including a visit to Hollywood for general film information.

DR. BORIS LOUNDINE INVENTS COLOR PROCESS

Dr. Boris Loundine has invented a new system of coloured photography for films where objects are photographed in natural colours upon the negative and from which positives may be printed. A demonstration was given recently in Berlin.

Tom Daley's "Smile That Won't Come Off"

Rehearsal of Movietone Show For Press At Tivoli

Prior to the opening of the Tivoli, Friday evening, Oct. 5th, there was a rehearsal performance of "The Street Angel," synchronized with sound effects. In addition to this feature, Movietone news reel presented Lloyd George, The Prince of Wales, a comedy feature and a dramatic playlet by Nina Tarasova in a Russian setting.

There were other single act features, which will help to popularize Movietone. A full review in next week's issue. Meantime be assured that Tom Daley is "wearing the smile that won't come off," because he sees a long run for this show.

"The Street Angel" is a Class A feature and the synchronization which introduces a chorus of singers and the Roxy orchestra is unquestionably a 100% addition.

FAMOUS THEATRES FOR PUBLIX UNIT

Intimation has been given that leading houses of the Famous Players Canadian Corp., in Toronto, Ottawa and Montreal, will offer Publix unit presentations, a circuit of the three cities to be formed as soon as the new Famous Players house in Ottawa is completed. Publix units will be seen at the Capitol, Montreal, and the Uptown, Toronto.

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E. P. Fields Doubles Orchestra at Capitol

E. P. Fields, manager of the Capitol Theatre, Moose Jaw, Sask., has doubled up on his orchestras. The regular house orchestra continues in the pit under the direction of Bert Peachell but there is also now an entirely different orchestra, directed by Joe Riley, prominent harp soloist, which gives a concert on the stage twice daily. With this arrangement, there is now orchestral music at the Capitol at all times except for the brief rest periods. As soon as one orchestra has concluded, the other is ready to proceed. Manager Fields finds that this plan has made a hit with patrons.

Can. International Films Ready for Second Picture

No Announcement Yet of "Carry On Sergeant" Release.

The Canadian International Films is reported as preparing to produce their second picture, so far no announcement of the release of "Carry On Sergeant" by Capt. Bruce Bairnsfather has been announced.

The press gave a great deal of space to this first effort of the company; and while all conceded that it was not the Great Canadian picture expected, it had a sufficient amount of entertainment quality to put it over.

Reports were current that about \$350,000 was spent on the production, but no corroboration of this sum has been made by its producers.

On the board of the Canadian International Films are several well-known Canadian financiers among which there is Noah Timmins of Hollinger Gold Mine fame, Alan Ross of the Canadian Wrigley Company, Sir Vincent Meredith, president of the Bank of Montreal.

A studio building of important proportions is also among the proposed plans of this Canadian company.

PERCY WILLIAMS GIFT FIFTEEN THOUSAND

Percy Williams, the sensational Vancouver, B.C., sprinter who won two track events at the Olympic Games in Amsterdam, need worry little about the future. And this also applies to his mother, Mrs. Charlotte Williams, who is cashier at the Capitol Theatre, Vancouver. A fund raised in Vancouver for his future benefit has reached a total of \$15,000 in cash. He has also been presented with an automobile and many other valuable gifts.

DeForest Trial Now In Courts

Infringement of Rights Claimed On Movietone Installation

The action of the De Forest Phonofilm Company of Canada Ltd., against the Famous Players Canadian Corporation, entered before Justice Fabre surveyor in the Superior Court, Montreal. The case is now proceeding.

The De Forest Phonofilm Company's writ points out that the company owns six patents granted by Dr. Lee De Forest, which he later transferred to Ernest Cousins and Isadore Ciepean. These in turn assigned the patents to the corporation.

The company also claims the infringement of two other patents obtained from the Canadian Radio Corporation.

Some time ago the Fox interests obtained an option on the De Forest invention, but later on the option was allowed to drop; and the Fox Corporation presented Movietone.

CRESCENT THEATRE SARNIA OPENED

The Crescent Theatre, Sarnia, Ont., was reopened last month, all dolled up with new decorations, and several elaborate and artistic coatings of paint. Interior and exterior received special attention; and the theatre now presents a smart and up-to-the minute atmosphere.

Battle to Construct Bridge Wages Noisily

Famous Players Propose to Erect Theatre on St. John St. Viaduct Over McWilliam St. Proposed

A noisy battle for rights to construct a viaduct over McWilliam St., leading to a theatre to be erected on St. John St., has been waged in Quebec, with declarations and counter-declarations, suits and counter-suits circling around the proposed theatre plans.

The administrative committee opposed the proceedings instituted by Mr. Alphonse Belanger of Quebec, to annul the permit given the Famous Players to construct the viaduct.

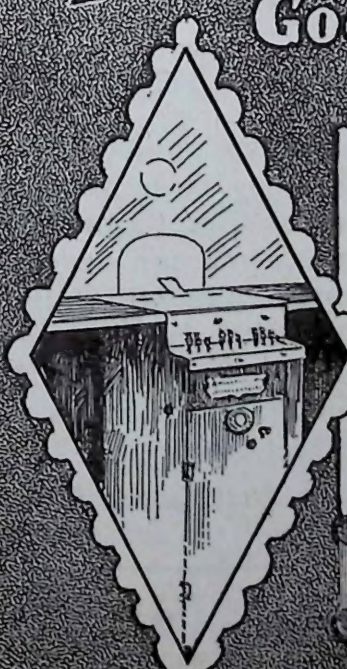
The Committee resolved that the City Council adopt ruling No. 16 permitting Famous Players to construct the proposed viaduct.

Famous Players is intending to erect a theatre at a cost of \$750,000 and His Worship, Mayor Auger, declared "it is our workers in the city who will benefit."

"Dawn" Still Banned For Showing in Ontario

"Dawn," the much discussed English film dealing with the death of Nurse Cavell, was again banned by the Ontario Censor Board after an appeal against the first ban had been made by Canadian Educational Films Ltd.

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Mgr. Roddick Successful Popularity Contest Capitol

R. S. Roddick, who succeeded the late Thomas Logan as manager of the Capitol Theatre, London, Ontario, made a big success of a girls' popularity contest in which the entrants were restricted to members of the ladies softball teams of London. Prizes totalled \$100 in cash. The London Free Press devoted considerable space to the competition and local sport followers turned out in force to support their favorites when they appeared on the stage. Applause decided the winners.

FAMOUS NOT INTERESTED EAST LONDON THEATRES

Famous Players Canadian Corporation is reported as not interested in any of the three theatres which are being discussed as possible for London, Ont. This company now operates the Capitol Theatre there; and is quoted as having denied absolutely any rumours which associate the company with the proposed new theatres.

Native Dress Competition Staged by Mgr. Forhan

A native dress competition has been staged by Manager Thomas Forhan at the Capitol Theatre, Welland, Ontario, with the result that he obtained much new patronage. The contest started off with a Hungarian native costume display for which suitable prizes were awarded, the Hungarian beauties being presented two nights. Then followed Italian and other national costume events, concluding with a Canadian dress feature. The number of foreign dresses in Welland surprised everybody.

"A Ship Comes In" With Rudolph Schildkraut

"A Ship Comes In," Pathe's picture of immigrant life, was shown the other evening at the National Vaudeville Artists Club at a dinner given to Chief Frederick A. Tuttle of Ellis Island. The character of the story was such as to give the picture particular appeal to Mr. Tuttle and the large attendance of immigration officials, and it was enthusiastically received. Rudolph Schildkraut's work as the immigrant who determines to be a true American, was particularly praised. William K. Howard directed the picture.

Headed by Jack Holt, 150 actors, cowboys and technical workers, who have been in Arizona on location for several weeks making scenes for Zane Grey's "Avalanche," returned to the Paramount studios last week.

PRESENTATION TO COLONEL BROMHEAD Gaumont's Thirtieth Anniversary.

A most graceful gesture is to be made in connection with the 30th anniversary of the house of Gaumont. Exhibitors throughout the country have prepared an address to Colonel Bromhead, and this, together with their signatures, has been bound into a handsome presentation volume which is to be given to Colonel Bromhead at the complimentary luncheon next month. The presentation will be made by Mr. H. Victor Davis, President of the C.E.A.

Walter Wilson Returns To Pantages Edmonton

Walter P. Wilson, formerly of Edmonton, Alberta, has returned to that city where he has re-opened the Pantages Theatre with a policy of moving picture performances for the first three days of each week, with vaudeville and short films during the last three days.

Mr. Wilson is a widely-known Canadian theatre manager. Until recently he was the manager of the Capitol at Vancouver, B. C., one of the largest houses in the Famous Players chain. He was also in Winnipeg for some time. The Pantages at Edmonton was closed for a month for repairs. Al Preston is the conductor of the Pantages orchestra and Harry Crossley is treasurer.

Geo. Nicholas To Present Sound Pictures Rosemont "Uniteaphone" Trade Name of Synchronization for Family Theatre

The public of Montreal, Quebec, was taken quite by surprise by the announcement from George Nicholas, managing director of United Amusements, Limited, operating 12 excellent theatres in Montreal, that the Rosemont Theatre was to present synchronized pictures starting September 23. This was, therefore, the second theatre in Canada to have sound films, the first being the Montreal Palace which introduced them on September 1st.

The type of sound equipment installed in the Rosemont has been announced as the "Uniteaphone," this being derived from the name of the operating company. The Rosemont, a handsome new suburban house, operates on a popular family basis and the sound film, along with two features, are offered for 20 and 25 cents evenings while the admission for matinees is 15 cents. The first combination program comprised two silent features, "The Cossacks" and "No Other Woman," with two sound subjects, "Listen Children," Lloyd Hamilton's comedy, and the current issue of the Pathe News Weekly.

The "Guest Night" feature has been found to be an excellent means for boosting permanent patronage at the Broadway Theatre, Vancouver, B.C., according to Manager H. G. Copley. On such occasions, two ladies are admitted for the price of one ticket.

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Where's the King?

THE LAST TIME (which was during the publication of The Digest's Jubilee Confederation issue, July 9th, 1927, commemorating the Diamond Jubilee of the Confederation of the Provinces of Canada) I wrote a poem called, "God Save The King," dedicated in that issue to H. M. King George V. of England. I published the dedication without permission.

Being of a polite and amiable disposition; and possessing that naïve weakness which goes with persons of poetical tendencies, I ventured to write a letter to The Right Honourable Lord Stamfordham, G.C.B., G.C.I.E., G.C.V.O., K.C.S.I., K.C.M.G., I.S.O., etc., asking for permission to dedicate the poem to His Majesty for publication in the Jubilee issue.

The letter was written in July, 1927; and the poem was published, as previously mentioned, in the Jubilee issue, July 9th, 1927.

On April 11th, 1928, almost one year later, I received the following letter from the Department of External Affairs, Ottawa, Canada:

Ottawa, 11th of April, 1928.

"Dear Madam:

Referring to your letter of the 19th July last addressed to the King's Private Secretary regarding your proposal to dedicate to His Majesty the poem "God Save the King" included in the Diamond Jubilee number of The Canadian Moving Picture Digest, I regret to inform you that the rules laid down by His Majesty governing the acceptance of dedications do not admit of His Majesty's acceding to your request.

Yours very truly,

W. H. NELKER,

Assistant Under-Secretary of State
for External Affairs."

It was too late to undo the dedication, but I was thankful that I had not attempted this dedication in the reign of a less democratic and gracious King.

Imagine what would have happened to me had I dedicated, against precedent, a prayer to God, to Save the King, in the reign of, let us say, King Henry VIII? Just thinking about how I would have "got it in the neck" makes my head ache. However, "be that as it may," as we say agriculturally, I am again ambitious, and this time I have the naïve impertinence to suggest that we alter the words of our National Anthem.

I never thought how ungrammatical the lines were, nor how poverty-stricken they were for words with which to express the rhythmic rhyme of a prayer, until I read an announcement of Warner's presentation of "The Jazz Singer" in London, and the various other features which made up the bill, including our National Anthem, "God Save The King," synchronized with words.

Now if "God Save The King" is to be played and sung in every theatre in the British Empire, it is time the words were improved. As they stand, the prayer reads, "God Save Our Gracious King, Long Live Our Noble King, God Save Our King." Three lines that are practically alike. Then we follow with "Send Him Victorious, Happy and Glorious."

This is ungrammatical, it has no sense and shows a poverty of expression! We finish with "Long To Reign Over Us, God Save Our King."

The changes as suggested would make this prayer read, "God Save Our Gracious King, Oh Hear His People Sing, God Save Our King. Make His Reign Glorious, In Peace Victorious, Long May He Reign Over Us, God Save Our King."

There is a story told which runs as follows, when George Washington appeared before the Gates of the Kingdom of Heaven, St. Peter asked him by what right he requested admittance, and George Washington replied, "I am called on earth the father of my country," St. Peter permitted him to enter.

Abraham Lincoln in due course came along, and when questioned by St. Peter as to his eligibility for entrance into the Kingdom of Heaven replied, "I emancipated a race of people.".. He, too, received permission to enter.

When "Teddy" Roosevelt came along, St. Peter questioned him also, and "Teddy" replied, "None of your business, where's God?"

That's the way I feel about the revising of the words of our National Anthem.

I am not writing any letters to any secretary, to be answered one year later, "Where's The King?"

—RAY LEWIS

Timmins Theatres Ltd. Increase Capital Stock

A notice has appeared in the Ontario Gazette, announcing that under The Companies Act, date of Letters of Patent, 8th September, 1928, the Capital Stock of Timmins Theatres, Limited, has been increased from One Hundred Thousand Dollars to Two Hundred and Fifty Thousand Dollars by the creation of One Thousand Five Hundred Shares of One Hundred Dollars each.

S. K. HALSETH REOPENS AUDITORIUM

S. K. Halseth has reopened the Auditorium Theatre, Sidney, B.C.

LLOYD HAMILTON IN "SMITTY" COMEDY

Lloyd Hamilton, well known comedy personality, is the guest star who will be seen in the second "Smitty" comedy, "No Sale." Jack Dempsey appears in the first release, "No Picnic," which is a Pathe release for October 7th. Amedee J. Van Beuren, producer of these series, announces that each release will have a guest star as an added attraction.

Round About the Studios



Eddie Nugent, appearing in Metro-Goldwyn-Mayer's "Gold Braid," starring Ramon Novarro.

J. D. Reilly has been appointed sales manager of the Buffalo exchange of United Artists Corporation it was announced by Al Lichtman, Vice-President and General Manager of Distribution. Mr. Reilly succeeds George Moeser.

"The Newlyweds' Headache," the latest Stern Brothers Comedy featuring Snookums, the child star, shortly will be seen over the Loew Circuit, in and around New York.

Lothar Mendes, the former UFA director, who recently completed the silent sequences of Paramount's first all dialogue picture, "Interference," acquitted himself so creditably that he has been signed to a new contract.

Exhibitors have received "The Magnetic Bat," Pathe's Aesop Film Fable baseball special, so well that Paul Terry has contrived a football special, entitled "Gridiron Demons." Frank Moser, who teamed with Terry in concocting the diamond film is working with the Chief in devising fun for the gridiron fable.

Tiffany-Stahl announces that their production tentatively titled "Applause" starring Sally O'Neil has been permanently changed to "Broadway Fever." The production is nearing completion under the direction of Edward Cline with a supporting cast including Roland Drew, and Corliss Palmer.

Gertrude Astor, blonde statuesque comedienne has just signed to play the leading feminine role opposite Charley Chase in the new Hal Roach Metro-Goldwyn-Mayer comedy now in production. Others in the cast are Kalla Pasha, Ed Kennedy and the famous Hal Roach Bathing Beauties. This comedy is being directed by James Parrott, under the usual splendid supervision of Leo McCarey.

Production is under way at Universal City on "Fantasia," the final of the thirteen Laemmle Novelty one-reelers, written by Sam Jacobson and directed by Jacques Rollens. "Fantasia" concerns the imaginary adventures of a little child on the bottom of the sea.

Frederick Arnold Kummer's story, "Marquis Preferred" will serve as Adolph Menjou's next vehicle when the suave star completes "His Private Life." Frank Tuttle, now directing Menjou, will be in charge of his new one.

The eighth picture in the "Horace in Hollywood" series of one reel comedies starring Arthur Lake has been completed by Universal, according to an announcement from the studio.

Edward Luddy is directing with Gertrude Messenger appearing in the feminine lead.

Eddie Quillan, Pathe's clever comedian who jumped from Mack Sennett two-reelers to feature leads is rooting for team number four in the current "One-A-Week" sales contest. Investigation shows that team No. 4 bears the titles "Geraldine" and "Noisy Neighbors" both of which have juicy roles for one Eddie Quillan.

"Mother" is the title of the latest Tiffany Color Classic which is now being directed by Martin Justice, with Jessie Perry playing the title role.

Leo McCarey, supervising director and vice-president of the Hal Roach Studios, has just signed James Horne to a long term contract to wield the megaphone for Hal Roach Metro-Goldwyn-Mayer comedies. Mr. Horne, who is a well known director, was formerly connected with Hal Roach Studios in the same capacity, and his return to the "lot" was welcome news.

"The Fighting Tenderfoot," a new western featurette with George Chandler, supported by Dorothy Dix, and directed by Walter Fabian, is now in the making at Universal City.

Jimmy Finlayson, former comedian with Hal Roach Metro-Goldwyn-Mayer comedies, returned to the "lot" to play a featured role in a Stan Laurel and Oliver Hardy comedy just completed, under the able direction and supervision of Leo McCarey.

Several new pictures have just been put into production at Universal City. "Speeding Youth," one of the final pictures of the Third Collegians series, is now in work under the direction of Nat Ross, with George Lewis as star, supported by Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson and Colette Merton. The Fourth Series of Collegians, to go into work in November, will be made with dialogue and sound by the Movietone process and will be the first short subject series by Universal to reach the screen as sound films.

Two new leading players are appearing in two forthcoming Educational Comedies. Lupino Lane has a new leading lady in "Fisticuffs," his second starring vehicle of the new season, which is being released next month. Ruth Eddings, a newcomer at the Educational Studios, plays opposite the versatile comedian. Harold Goodwin, who plays opposite Dorothy Devore in her first picture of the new season, "Companiate Service," is the other new leading player.

Alice D. G. Miller has been assigned one of the most important screen tasks of the year. She has been given "The Bridge of San Luis Rey" to adapt to the screen for Metro-Goldwyn-Mayer. Chas. Brabin is to direct the story, based on Thornton Wilder's Pulitzer prize novel, and will both adapt and scenarize the new play.

Kewpie Morgan, last seen on the Pathe program with Monty Banks in the aviation feature comedy, "Flying Luck," and previous to that in numerous Hal Roach-Pathe comedies is back under the rooster banner in an important part in "The Spieler," which has Renee Adoree and Alan Hale featured.



Lewis Stone will appear in "A Woman of Affairs," the next Metro-Goldwyn-Mayer feature starring John Gilbert and Greta Garbo, directed by Clarence Brown.

Of Course You Will Attend the M.P.T.O. Convention in Toronto, Oct. 16, 17, 18

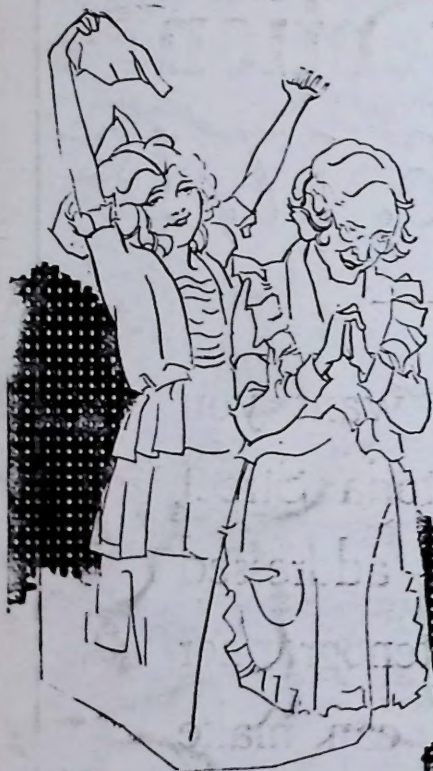
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SMART SHOWMEN CAN MAKE A CLEAN-UP—The past year has shown what happens when truly great pictures are judiciously re-booked after a proper lapse of time. Box office records topple. For nearly four years "Grandma's Boy" has been withdrawn from circulation. It's as strong a box office attraction today as the day it was released. New audiences have been created for it. Thousands who never saw this epic of comedy are eager to see it; thousands more will welcome the opportunity to see it again.



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